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A CATALOGUE  
OF A  
SERIES OF PHOTOGRAPHS  
ILLUSTRATIVE OF  
THE ARCHAEOLOGY OF ROME,

PREPARED UNDER THE DIRECTION OF

JOHN HENRY PARKER, M.A., F.S.A.,

IN

THE WINTERS OF 1864, 1865, AND 1866.

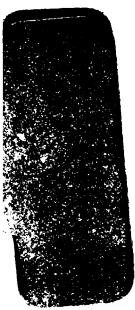


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John Henry Parker, M.A., F.S.A.

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IN the winter of 1864 I was recommended by my physician to go to Rome, in order to avoid the cold and damp of an English winter, after a very serious and dangerous attack of rheumatic fever. He also mentioned as a reason for preferring Rome to any other place, that I should there find both amusement and employment, in the investigation of the very interesting Antiquities of the Eternal City, so long the Capital of the civilized world. His expectations have been fully realised ; I not only quite recovered my health, but found Rome suit me so well, that I have returned to it for two more winters, and hope to do so again. My investigations prove more and more interesting the farther I am enabled to carry them, and my desire is to allow others to profit by them as well as myself.

Having been a diligent student of Archæology for forty years, and having had unusual opportunities for travelling over a great part of Europe, I was prepared to study, and to appreciate the value of, what I found at Rome. I soon saw that of the numerous works on the Antiquities of Rome, not one was written from a purely Archæological point of view. I had been accustomed to judge of the age of a building by its Construction, and by a comparison of the buildings of one country and one period with those of another, and I did not find that those who had written on Rome had adopted this method. To carry out such a work requires time and patience, and it is absolutely necessary to have accurate representations of the respective buildings to compare one with the other. The sort of minute accuracy which such a work requires could only be obtained by means of Photographs. No artist ever thinks of drawing the joints of masonry, or the width of mortar between bricks, yet these are the very points which sometimes are the best guide to the age of a building. The general design may be, and often is, copied at later times, but the details of Construction never are copied ; the workmen of each generation build according to the fashion of their age. The same remark applies equally to other branches of art ; the Sculpture, the Painting, and the Mosaics of each age have a distinct character of

their own, and although the general design may be well imitated, an experienced eye soon detects the hand of a modern workman, or of one of a different age from the original design. The paintings in the Catacombs, for instance, have been in a very large proportion renewed in the eighth and ninth centuries, according to the fashion and the ideas of that period. Many have also been renewed in the nineteenth century, and although these are more close imitations, the art is that of the workman who executed it, not that of the original artist. The copies may be more or less faithful, but they are copies still.

To engrave the whole, or any large proportion of the Photographs, would be to produce a second D'Agincourt, which is not called for; but for historical purposes it is desirable that these Photographs should be accessible to competent persons, and I hope that arrangements will be made to render them accessible in all the principal cities in Europe. I had the pleasure of exhibiting them to the Members of the INTER-NATIONAL CONGRESS OF ARCHAEOLOGISTS held at Antwerp in September last, and was gratified to find that they highly appreciated their value and importance for the History of Architecture and of Art. As the Members of that Congress were some of the best Archæologists assembled from all parts of Europe, I am encouraged by their approbation to continue my labours.

At the same time I am preparing a work upon the subject, grounded upon the existing remains, of which the Photographs are here described. In the meanwhile, I have thought that such a list as I have prepared may be useful as a kind of guide in outline for visitors to Rome, and will be the means of calling attention to details which are commonly overlooked.

*Oxford, November, 1867.*

## CONTENTS.

	PAGE
<b>MODES OF CONSTRUCTION . . . . .</b>	1
<b>PRIMITIVE FORTIFICATIONS OF ROME.</b>	
Palatine . . . . .	4
Capitol . . . . .	<i>ib.</i>
Caelian . . . . .	5
Aventine . . . . .	<i>ib.</i>
Esquiline, Viminal, &c. . . . .	<i>ib.</i>
<b>WALLS OF ROME . . . . .</b>	7
Aqueducts and Walls . . . . .	8
<b>MILITARY ARCHITECTURE.</b>	
Plan and Details for Comparison with Rome . . . . .	11
<b>AQUEDUCTS.</b>	
Early supply of Water . . . . .	12
I. Aqua Appia, II. Anio Vetus . . . . .	<i>ib.</i>
III. Marcia, IV. Tepula, and V. Julia . . . . .	13
VI. Virgine, VII. Alseatina, VIII. Claudius and IX. Nero . . . . .	<i>ib.</i>
X., XI., XII., XIII. . . . .	16
<b>THE TIBER . . . . .</b>	17
<b>CLOACA MAXIMA . . . . .</b>	<i>ib.</i>
<b>BUILDINGS OF THE EMPIRE.</b>	
Triumphal Arches, &c. . . . .	18
Markets, &c. . . . .	<i>ib.</i>
For Public Amusement . . . . .	19
Temples . . . . .	20
<b>ROMAN COINS, OR MEDALS, CONTAINING VIEWS AND PLANS OF BUILDINGS . . . . .</b>	21
Houses . . . . .	23
<b>GRAFFITI . . . . .</b>	
<b>TOMBS AND CATACOMBS . . . . .</b>	26
1. The Jews' Catacomb . . . . .	27
2. S. Sebastian's—entrance to the Christian Catacombs . . . . .	<i>ib.</i>
3. Catacomb of S. Agnes . . . . .	<i>ib.</i>
4. S. Alexander . . . . .	28
5. S. Cyriaca . . . . .	<i>ib.</i>
6. S. Domitilla . . . . .	<i>ib.</i>
7. S. Hermes . . . . .	29
8. S. Pontiana . . . . .	<i>ib.</i>
9. S. Pretextatus . . . . .	30
10. S. Priscilla . . . . .	<i>ib.</i>
11. SS. Thraso and Saturninus . . . . .	<i>ib.</i>

	PAGE
MEDIEVAL ROME . . . . .	31
CHURCHES . . . . .	34
Old S. Peter's, from Engravings . . . . .	38
ANCIENT SCULPTURES, From the Vatican Museum, &c. . . . .	40
MOSAIC PICTURES, In Chronological Order . . . . .	43
PAINTINGS . . . . .	45
ON THE ROAD TO ROME . . . . .	46

## MODES OF CONSTRUCTION.

PALATINE. Part of the Stone Wall of Romulus, with Brick Walls of the early Empire built against it and upon it, *from a Drawing.* 667<sup>a</sup>

Construction of Wall of the Kings on the Aventine, Servius Tullius (?), or Tarquinius (?), or of the Latins (?), *from a Drawing.* 674

See also No. 141, Aventine; Agger of Servius Tullius, under Primitive Fortifications, No. 151; Walls of Rome, Nos. 16, 17, 399 A.

Wall of King Tarquinius Priscus, b.c. 506 (?), on a Terrace on the Capitol, on which are the Ruins of an early Temple, (now in the Garden of the Prussian Embassy). 587

See also Temples, Nos. 585, 586.

Capitol. Lower Chamber of the Mamertine Prison, called the Tullianum, said to be from the founder, Servius Tullius, b.c. 540, *from a Drawing.* 721

Details of the Construction of the Tabularium, with Doorways bearing Inscriptions, c. b.c. 500, and b.c. 78. 577

Other Details of the Construction of the Tabularium, c. b.c. 500 (?), and b.c. 78. 578

Temples. Basement of the Temple of Spes, b.c. 524, in the Forum Olitorium, now under S. Nicolas in Carcere, *from a Drawing.* 713

Construction of the Wall of the Temple of Spes in the Forum Olitorium, b.c. 524, under the Church of S. Nicolas in Carcere, *from a Drawing.* 718

Temples. Columns and Cornice of a Temple of Spes, b.c. 261, in the Forum Olitorium, now in the Church of S. Nicholas in Carcere, *from a Drawing.* 663

Temples. Cornices of the Temples of Spes, b.c. 261, and Pietas, b.c. 180, in the Forum Olitorium, now on the roof of the Church of S. Nicolas in Carcere, *from a Drawing.* 666

Construction of Basement or Podium of Columns of the Temple of Pietas, b.c. 180, in the Forum Olitorium, *from a Drawing.* 719

Plan of the Three Temples under the Church of S. Nicolas in Carcere, *from Canina.* 423 A

Construction of Arch of tufa in the Emporium, b.c. 175, *from a Drawing.* 712

\* The numbers are only the Photographer's marks.

The Emporium, b.c. 175—North side. Shewing the construction of concrete filled up with tufa (the earliest Opus Reticulatum).	166
The Emporium, b.c. 175—East side. Shewing the construction, the Window Arches filled up at a later period.	167
Portion of the concrete Wall of Sylla (?), b.c. 80, on the Palatine, with large grooves formed by beams of wood, and a horizontal Water-pipe of Terra Cotta, conveying water to the Reservoir of Romulus (?), <i>from a Drawing.</i>	716
Construction of Polygonal Stones of very early character, b.c. 200 (?), <i>from a Drawing.</i>	678
Ancient external Fort to protect Gateway on the west side of the Pseudo-Aventine (built of artificial concrete made in boxes), of the time of Sylla, b.c. 80 (?) (under S. Sabba).	143
Opus Incertum in the substruction of the Viminale, b.c. 100 (?), behind the Lavacrum of Agrippina, <i>from a Drawing.</i>	677
Mamertine Prison. Details of the construction, with Inscript- tion, b.c. 78.	580
Plan and Elevation of Houses in a street of Julius Cæsar, on the Palatine, by the side of the Circus Maximus, <i>from a Drawing.</i>	101
Construction of Opus Reticulatum in the Ruins of the Palace of the Cæsars on the Palatine, A.D. 10, <i>from a Drawing.</i>	681
Remains of the Porticus of Claudius on the Caelian, shewing the construction of large stones, <i>from a Drawing.</i>	661
Part of a Porticus of the Palace of the Cæsars, on the Palatine, c. A.D. 100, over the Circus Maximus, with the Site of a Foun- tain, <i>from a Drawing.</i>	715
Construction of Lateritian Brickwork from the Arches of Nero, A.D. 60, <i>from a Drawing.</i>	679
Opus Reticulatum and Brickwork from the Wall of a Tomb on the Via Appia, of the time of Trajan, A.D. 100, <i>from a Drawing.</i>	676
Construction of Opus Lateritium in the interior of a Tomb on the Via Appia, c. A.D. 100, <i>from a Drawing.</i>	717
See also Buildings of the Empire, Nos. 108, 110, 112, 326, 639, &c.	
Construction of Opus Lateritium, or Brickwork, with Basement Mouldings from a Tomb on the Via Appia, of the time of Trajan, A.D. 100, <i>from a Drawing.</i>	685
Construction of Lateritian and Reticulated Work of the time of Hadrian, from his Villa, A.D. 120, <i>from a Drawing.</i>	673
Towers of Lateritian Brickwork at the S.E. corner of the Præ- torian Camp, A.D. 30.	15

Construction of Arches of the Thermæ of Nero (?) and of Alexander Severus (?), under the Palace of the Justiniani, <i>from a Drawing.</i>	686
Construction of Brick Arches from the Thermæ of Diocletian, A.D. 300, <i>from a Drawing.</i>	680
Stone and Brick from the Wall of the Circus of Maxentius, A.D. 310, <i>from a Drawing.</i>	675
Construction of the Middle Ages, called Saracenesca, of tufa cut in the form of Bricks, from the Palace of the Savelli, c. A.D. 1200, <i>from a Drawing.</i>	682
S. Sisto Vecchio. View shewing the construction of the Opus Saracenesca and arch-butresses, A.D. 626.	221
Part of the Priests' House in the Castle of the Frangipani on the Palatine, c. A.D. 1118, for construction of Brick Cornice.	308

See also Medieval Rome, Nos. 224, 225, 374, 233, 241, &c.

## PRIMITIVE FORTIFICATIONS OF ROME.

### PALATINE.

Plan of the Palatine Hill, or Roma Quadrata, with its Pomœrium, <i>from a Drawing by F. Cicconetti.</i>	95
Palatine. Sections: <i>a.</i> longitudinal, <i>b.</i> transverse.	96, 97
Palatine. General View, from south-east looking north, shewing the Scarped Cliff and the Pomœrium of Romulus (?), with the Forum Romanum, &c.	103, 104
Palatine. General View from the Aventine. Palace of the Cæsars.	115
Palatine. View of the south side, with Arches of Aqueduct of Nero.	116
Palatine. View of the south-east angle near the Colosseum.	117
Palatine. View of a portion of the Wall of Romulus (?) against the Scarped Cliff, at north-west angle.	105
Palatine. View, shewing Walls of Romulus (?), of the Republic, and of the Empire.	106
Palatine. Wall of Romulus, and Guard Chambers of the Cæsars, built against it, with staircase, <i>c. A.D. 20 (?)</i> .	114
Palatine. Fragment of a Wall of the Kings on the north-west side.	98
Palatine. Fragment of a Wall of the Kings on the north-west side, over the Circus Maximus, <i>from a Drawing.</i>	99
Palatine. View of Substructure,—time of the Kings, shewing the interior of a tower under S. Anastasia, at the lowest level, <i>from a Drawing.</i>	100
Palatine. Remains of ancient Gate, of the time of the Kings, on the east side, near the Arch of Titus.	647
Palatine. Details of Substructure, shewing ancient Doorway under S. Anastasia, <i>from a Drawing.</i>	102

### CAPITOL.

Capitol. Plan.	118
Capitol. Longitudinal and Transverse Sections.	119 A, B
Capitol. View of the Tarpeian Rock in its present state.	120
Capitol. View of the Tabularium in its present state.	121
Capitol. Details of the Tabularium, and Inscription of the time of the Kings.	122

See also Construction, Nos. 577, 578, 587, 580.

## CAELIAN.

Caelian A. North-east angle (near the Colosseum), shewing the Scarped Cliffs.	123
Caelian A. Southern angle of the Promontory (under the Villa Mattei).	124
Caelian A. West side of the Promontory (under the Villa Mattei).	125
Porta Capena. Plan and Section of the Valley between the Aventine and Caelian, shewing the site of the Porta Capena, <i>from a Drawing by F. Cicconetti.</i>	632

## AVENTINE.

Aventine. Scarped Cliff with Palace of the Savelli, built on earlier walls.	134
Aventine. View from the Tiber, (Palace of Savelli, and Church of S. Sabina), and houses in the foreground.	135
Aventine. View from the Tiber, with remains of the Bridge of Sublicius.	136
Aventine. Scarped Cliff at western corner, supported by Wall of the Kings.	139
Aventine. View on south side (near S. Prisca), with the Church and Monastery.	140
Aventine. South-east part of the Wall of the Kings, with Arch of the time of Camillus, inserted b.c. 400 (?).	141
Aventine. North-east part of the Wall of the Kings, with House of the time of Augustus built against it diagonally.	142
Pseudo-Aventine. South-east side, Scarped Cliff (under S. Balbina).	144

## ESQUILINE, VIMINAL, &amp;c.

Agger of the Kings, b.c. 600 (?), or of the Republic, for the Aqueducts, b.c. 200 (?), near the Lateran.	145
Agger of the Kings or of the Republic, near the Porta Maggiore, with the Aqueduct of Nero upon it.	146
Esquiline, a semi-detached Fort at the south-east angle, with the Scarped Cliff, and with a Wall of Sylla or Augustus, built up against it.	147
Viminal. Transverse Section from north to south, shewing Scarped Cliffs on both sides, with remains of the Lavacrum of Agrippina on the north, and of the House of Pudens on the south.	148

Viminal. Wall of the Kings against the cliff, near the Lavacrum (?).	150
Viminal. Plan, shewing Scarped Cliffs.	149
Quirinal, east side. Agger of Servius Tullius, near the Thermæ of Diocletian (behind the railway station), a section cut through by the railway.	151
N.B. Each stone was marked with a large black figure as it was excavated, to make sure that it should not be moved.	
Quirinal. West or inner Side of the Agger of Servius Tullius, with a House of the time of Augustus, built against it in the Via Fossa.	152
Quirinal. North end of the Agger of Servius Tullius—Scarped Cliff in the Circus of Sallust, with the Wall rebuilt in the first century against a Wall of the Kings.	153
Quirinal. Angle of Cliff in the Gardens of Sallust at the west end turning south.	154
N.B. A Wall of the Kings is visible in places behind the later walls in this part of the Circus also.	
Portion of the Wall of the Kings, c. b.c. 600, in the Circus of Sallust, seen through an opening in a Wall of the Empire, c. a.d. 100.	379
Quirinal. West side of Monte Cavallo. Part of the Thermæ of Constantine built against the Scarped Cliff.	155

## WALLS OF ROME.

Muro Torto. Part of the northern side of the Palace of Sylla, b.c. 70, shewing the overhanging wall, and the construction of rubble faced with small blocks of tufa before the use of brick.	1
The Muro Torto, with a modern Gate of the Villa Borghese in the foreground.	414 ▲
Palace of Sylla, b.c. 80, on the Pincian. Plan, with the Porta Flaminia and the Piazza del Popolo.	170
Palace of Sylla, c. b.c. 60. Part of the substructure against the cliff of the Pincian Hill.	364
Palace of Sylla, b.c. 70. Part of the Eastern side of the same.	2
Towers and Wall under the Villa Medici: lower part, repairs of Belisarius, c. A.D. 520 (?), the upper part modern.	3
Porta Pinciana,—Honorius, A.D. 400, partly rebuilt by King Theodoric, A.D. 500.	6
Walls of Rome. Exterior of the Porta Pinciana. Stone Arch, A.D. 400; Brick Towers, A.D. 500.	668
Towers of Aurelian near the Porta Pinciana, A.D. 275.	4
Part of the Wall destroyed by the Goths, and rebuilt under Beli- sarius, c. A.D. 520 (?).	5
Towers and Wall of Aurelian, A.D. 275, near the Porta Pinciana, on an older wall.	670
Two Towers near the Porta Pinciana, 1. of Brick, of Aurelian, A.D. 275, built on an earlier wall of Stone, 2. repaired by the Popes, c. A.D. 850.	671
Porta Salaria,—Honorius, A.D. 400.	7
Walls of Rome. Necessarium projecting from the Wall, A.D. 275 (?), near the Porta Salaria.	669
Porta Nomentana,—Honorius, A.D. 400.	8
Postern near the Porta Nomentana, A.D. 275.	9
Postern in the Foss of the Castrum Prætorium.	10
Northern Gate of the Prætorian Camp, A.D. 30.	11
Part of the North Gate of the Prætorian Camp, with Windows of Terra Cotta.	12
East Wall of the Prætorian Camp, A.D. 30, partly rebuilt.	13
Part of East Wall and Corner Tower of the Prætorian Camp, A.D. 30, with corbels for a Hound cut off, and repairs A.D. 350 (?).	14

Prætorian Camp. Plan, A.D. 30, according to Canina.	179
Prætorian Camp. View of part of North Wall, interior, A.D. 30.	180
Prætorian Camp. Sleeping-place of a Guard in the inside of the Wall, A.D. 30.	604
Part of the South Wall of the Prætorian Camp, A.D. 30, with repairs, and stones of the old Wall of the Kings, B.C. 550 (?).	16
Part of the South Wall of the Prætorian Camp, A.D. 30, built of the split stones of the Wall of the Kings, B.C. 550 (?).	17
Part of the South Wall of the Prætorian Camp, A.D. 30, and Gateway, called the Porta Chiusa, faced by Honorius, A.D. 400.	18
Porta Chiusa. Interior, shewing Stone Jambs of the time of the Kings, and Cornice of the Republic behind the external facing of the archway in the time of Honorius.	659
Porta Tiburtina (or S. Lorenzo), Side View, exterior, stone-work of Honorius, A.D. 400, (the square brick towers rebuilt).	19
Porta Tiburtina (or S. Lorenzo), interior, outer Arch of Honorius, inner Arch of Augustus, A.D. 400.	20
Arch of Augustus at the Porta Tiburtina, with the Aqueducts over it (the jambs buried).	21
Walls of Rome. Arch of Augustus in the Porta Tiburtina, shewing the filling up of the Foss-way, with an Arch of Honorius in front of it, <i>from a Drawing.</i>	662
Porta Tiburtina (or S. Lorenzo), exterior, Front View.	22
Plan of Porta Tiburtina, with the Aqueducts.	23
Towers near the Porta Tiburtina, rebuilt A.D. 1450.	24
Ancient Postern between the Porta Tiburtina and the Porta Maggiore.	27

### AQUEDUCTS AND WALLS.

Castellum Aquæ Tepulæ, rebuilt by Trajan, (miscalled the House of Cicero,) built on the Agger, and incorporated in the Wall, with corbels for a Hound.	25
Inner side of the Castellum Aquæ Tepulæ, with ruins of houses on the Agger.	26
Aqueducts XIII. and XV. Alexander Severus, A.D. 230, and Aqua Felice (Sixtus V.), A.D. 1590, exterior.	28
Interior of the Aqueducts of Alexander Severus and Felice, near the Porta Maggiore, with the Railway passing through the wall.	29
Porta Maggiore, with the Aqueducts VIII., IX., XIII., XV. over it.	30

Porta Maggiore, from the north, shewing the Conduits of Claudius and the Anio Novus over it, and those of the Marcia, Tepula, and Julia passing through the wall to the north of it, on one of the piers of the arcade, built into the wall.	31
Porta Maggiore, from the north-east, with Aqueducts III., IV., V., VIII., IX., shewing the Specus.	32
Walls of Rome. Porta Prenestina and Labicana, or Maggiore, A.D. 30, and the Baker's Tomb.	412 A
Plan of the Sessorium, with the eastern angle of the Walls, the Aqueduct of Claudius and Nero, the Porta Maggiore, Porta Asinaria, &c.	33
Amphitheatreum Castrense, c. A.D. 166,—L. Verus.	34
South Wall near the Sessorium,—Aurelian, A.D. 275, exterior, on older Agger, with repairs.	35
South Wall near the Sessorium,—Aurelian, A.D. 275, interior, shewing the galleries in the wall.	36
Walls of Rome. Part of the City Wall outside of the Sessorian Palace, with the lower part of a Tower of the Kings and the Amphitheatreum Castrense.	399 A
Walls of Rome. Corridor in the Wall of Aurelian, A.D. 275, near the Sessorium.	399 B
Walls of Rome. Exterior of Wall and Towers, c. A.D. 275, built upon an older wall near the Sessorium.	400 A
Walls of Rome. Exterior of Brick Wall and Towers, c. A.D. 275, built upon earlier work of stone, near the Sessorium.	400 B
Walls of Rome. Portion of the Wall, near the Porta Asinaria, shewing the brick Wall of Aurelian, built upon an earlier stone Wall.	573
Porta Asinaria, exterior, A.D. 180 (?), or 275 (?).	37
Walls of Rome. Interior of the Porta Asinaria, A.D. 275 (?).	401 A
Lateran Palace. Plan, with part of the Wall of Aurelian, and of the inner and outer Agger.	38
Lateran Palace. Wall across the Foss, on the east side, built by Belisarius (?).	39
Lateran. Porta Lateranensis, A.D. 50, (closed).	40
Lateran Palace, A.D. 50. Eastern angle, much mutilated.	41
Walls of Rome. Remains of the House of Plautius Lateranus in the City Wall, c. A.D. 60.	571
Lateran. Tower of Aurelian near to it, A.D. 275, with stones of the Wall of the Kings built up against the foot of it.	42
Towers near the Lateran, 1. Brick of Aurelian, A.D. 275; 2. Stones of the Wall of the Kings, B.C. 650.	43
N.B. The modern loopholes here and in other parts of the walls were made by the Roman citizens to defend themselves against the French army in 1848.	

Porta Metronia, exterior, A.D. 275, with repairs, A.D. 1157.	44
Porta Metronia, interior, with Inscription recording repairs by the Senate, A.D. 1157.	45
Porta Latina, exterior,—Honorius, A.D. 400.	46
Porta Latina, interior,—Honorius, A.D. 400, with the Chapel of S. John in Olio, c. A.D. 1520.	47
Walls of Rome. Interior of the Porta Latina, c. A.D. 400.	567
General View of the Walls near the Porta di S. Sebastiano.	48
Porta Appia, now S. Sebastiano,—Honorius, A.D. 400, rebuilt, and Brick Towers added by King Theodoric, c. A.D. 500.	49
Porta Appia, interior, with Arch of Drusus, A.D. 30.	50
Walls of Rome. The Porta Ardeatina, c. A.D. 60. Exterior.	565
Walls of Rome. The Porta Ardeatina, c. A.D. 60. Interior.	566
Porta Ostiense, now di S. Paolo,—Honorius, exterior, A.D. 409, rebuilt by King Theodoric, c. A.D. 500.	51
Porta Ostiense, interior, A.D. 500, the two Arches earlier, c. A.D. 50 (?) .	52
Porta Ostiense, Details, A.D. 500.	53
Porta Ostiense, interior of Battlements, A.D. 500.	54
Porta Ostiense, Parapet and Battlements, A.D. 500.	55
Porta Ostiensi—Theodoric, A.D. 500. <i>Plans of the two stories, drawn by F. Cicconetti.</i>	350
Towers between the Porta Ostiense and the Tiber, A.D. 850 and 1450.	56
Ruined Tower at angle next the Tiber, A.D. 850.	57
Portion on the bank of the Tiber, A.D. 850.	58
Porta Trigemina, under the Aventine, modern Arch with remains of ancient Gateway.	137
Porta Navalis (?), under the Aventine, c. A.D. 200.	138
Torre Fiscale, Loop-hole in Brickwork, in the Ruins of Castle of the first century.	533

## MILITARY ARCHITECTURE.

### PLAN AND DETAILS FOR COMPARISON WITH ROME.

Plan of Carcassonne for comparison with Rome, (from Le-Duc's Military Architecture).	85
Manner of constructing a Hourd, (from Le-Duc's Military Architecture).	86
Wall, defended by Hours, attacked by Cat, Catapult, Crossbows, and Tower, (from Le-Duc's Military Architecture).	87
A Hourd now existing in Rome, (Torre dell' Anguillara, or of the Castle of Hildebrand, in the Trastevere).	88
Attack from a Tower by a Drawbridge, (from Le-Duc's Military Architecture).	89
Wooden Ramparts of Roman work, from Trajan's Column.	90
Wooden Towers on Stone Walls, from Trajan's Column.	91
Tower at Carcassonne, surrounded by a Wooden Palisade, (from Le-Duc's Military Architecture).	92
Attack on a Palisade with a Battering-ram, (from a MS. of the tenth century).	93

## AQUEDUCTS.

### EARLY SUPPLY OF WATER.

Cave Reservoir of Romulus on the Palatine, with the funnel-shaped openings or wells through the rock. <i>Section, from a Drawing by F. Cicconetti.</i>	366
Reservoir of rain-water on the Palatine, behind the Wall of Romulus, in Roma Quadrata, B.C. 670 (?), <i>from a Drawing.</i>	684
Plan and Section of the Cave and Subterranean Chambers over the Spring of the Aqua Juterna at the foot of the Palatine, near S. Anastasia, <i>from a Drawing.</i>	702
Remains of the Camenæ (?), with Walls of the time of the Republic and the early Empire, near the Porta Capena, and a portion of an Aqueduct.	560
Longitudinal Section of part of the Temple (?) and the Spring of the Camenæ, at the foot of the Caelian, with portion of an Aqueduct passing across it at a higher level, and a Castellum Aquæ, <i>from a Drawing.</i>	692
Plan and Section of the Fountain or Spring of Egeria, at the foot of the Caelian, <i>from a Drawing.</i>	698

## AQUEDUCTS.

*Beginning at the end and going backwards towards the Piscinæ and the Sources.*

APPIA, Embouchure in a tunnel under the Aventine near the Porta Trigemina.	84
Piscina Publica. View of the remains, with brickwork of the first century. A Reservoir of the Aqua Appia and Trajana.	557
Piscina Publica. View, shewing the ends of seven chambers.	558
Aqueduct I. Remains of a Pier of the Aqueduct of the Aqua Appia, under the Caelian, near the Porta Capena, <i>from a Drawing.</i>	710
Aqueduct II. Section of the old Specus of the Aqua Appia (?), or Anio Vetus (?), by the side of the Arches of Nero on the Caelian, <i>from a Drawing.</i>	691
N.B. The buttresses of the piers of the arcade of Nero pass over this old Specus.	
Castellum Aquæ near the Minerva Medica, and the Porta Maggiore (of the Aqua Appia and Marcia ?).	538
Aqueducts I. and III. Longitudinal Section of the Castellum Aquæ near the Porta Maggiore, and Minerva Medica, of the Aqua Appia, and of the Aqua Marcia, <i>from a Drawing.</i>	700

Castellum Aquæ of the first century, near the Mausoleum of S. Helena. Interior. Probably a Reservoir of the Augustan branch of the Appia (?), two miles from Rome. 553

Castellum Aquæ of the first century, near the Mausoleum of S. Hélène. Exterior. 554

### III. MARCIA, IV. TEPULA, AND V. JULIA.

Aqueducts. III. Pier of arcade built into the wall, near the Porta Maggiore, with the Specus of Aqua Marcia, b.c. 145.—IV. Tepula, b.c. 126.—V. Julia, b.c. 24. 59

Aqueducts III., IV., V. Specus of Marcia, Tepula, and Julia; inside of the Porta Maggiore. 60

See also Walls and Aqueducts, Nos. 30, 31, 32.

Aqueduct III. Aqua Marcia, b.c. 145, with remains of the Tepula and Julia over it, in the wall near the Porta S. Lorenzo, A.D. 2. 69

Aqueducts. Specus of the Marcia and Tepula in the City Wall near the Porta Tiburtina, *from a Drawing by C. Wood.* 572

Aqueducts. Section of the Specus of the Marcia and Tepula near the Porta S. Lorenzo, *from a Drawing.* 672

Pier of the Marcian Arcade near the Porta Furba, about a mile from Rome. 551

Castellum Aquæ Tepulæ. See Aqueducts and Walls, Nos. 25, 26.

Aqueduct V. Castellum Aquæ Juliæ, b.c. 24, rebuilt by Alexander Severus, A.D. 225. 61

Castellum Aquæ, or Reservoir of the first century near the Sette Basse, six miles from Rome on the Via Latina. 534

Aqua Marcia. Portion shewing the Arcade and Specus, near the Sette Basse. 536

Aqueduct V. Plan and Section of a Junction and a Lock in the Specus of the Aqua Julia, near the Piscina, six miles from Rome, *from a Drawing.* 696

### VI. VIRGINE, VII. ALSEATINA, VIII. CLAUDIUS AND IX. NERO.

Aqueduct VI. Fountain and Specus of the Aqua Virginis, formerly in the Campus Martius, with Leaden Pipes of the time of Hadrian, *from the Engraving of Donatus.* 709

Aqueduct VI. Virgine, near the Fontana di Trevi. With Inscription recording Repairs by Claudius. 82

Aqueduct VI. Virgine, near the Fontana di Trevi, in the Via del Nazarino. 83

Aqueduct. Source of the Aqua Virgine on the Via Collatina, eight miles from Rome, with Reservoir and Respirator, <i>from a Drawing.</i>	660
Aqueduct VII. Specus of the Aqua Alseatina on an arcade, faced with Reticulated Work of the time of Augustus, the Arches of the arcade filled up by Paul V., <i>from a Drawing.</i>	664
Aqueduct VII. Interior of Castellum Aquæ and Specus of the Aqua Alseatina, of the time of Augustus, <i>from a Drawing.</i>	665
Aqueducts. Castellum Aquæ and Specus of the Aqueduct of Nero on the Palatine, A.D. 60, <i>from a Drawing.</i>	683
Aqueducts VIII. Arch of Dolabella, A.D. 1, with Castellum or Reservoir of the Aqueduct of Nero, A.D. 60, over it, (afterwards the church of S. Thomas in formis).	72
Arch of Dolabella, A.D. 1, with Castellum Aquæ Neronis over it.	67
Arches of Nero on the Caelian, near S. Stefano Rotondo.	78
Caelian B. Arcade of the Aqueduct of Nero on the Caelian, shewing the construction.	131
Aqueduct IX. The branch by the side of the Clivus Scauri, on the Caelian, opposite the Church of SS. John and Paul.	305
Aqueduct of Nero. Arches on the Caelian, shewing the con- struction, A.D. 60.	357
Aqueduct of Nero. Details of an Arch, to shew the internal construction.	358
Respirator or Ventilator near the Porta Maggiore, with sloping brick pipe, A.D. 60, for the surplus water from the Anio Novus to an older subterranean Specus.	541
Aqueduct VIII. Claudius. Double Arcade, Arches of Nero, A.D. 60, near the Porta Maggiore.	66
Aqueduct IX. Nero. Arches near the Porta Maggiore.	76
Aqueducts VIII. and IX. Claudius and Nero. Castellum Aquæ near the Porta Maggiore. "Post Hortos Palantanianos (Ses- sorii.)"	77
Aqueducts. Section of a large Castellum Aquæ near the Garden of the Sessorian Palace, <i>from a Drawing.</i>	695
In which the water of several Aqueducts was received for distribution, (now in the vineyard of Belardi).	
Line of the Claudian Arcade near the Porta Maggiore and the Gardens of the Sessorium.	542 and 543
Remains of a Castellum Aquæ in the Gardens of the Sessorian Palace, built against the Claudian Arcade.	544
Remains of a Castellum Aquæ in the Gardens of the Sessorian Palace, built against the Claudian Arcade.	545

S. Croce. Castellum Aquæ, or Reservoir of the Thermæ of S. Helena, in the Gardens of the Sessorian Palace.	397 b
S. Croce. Castellum Aquæ, or Reservoir of the Thermæ of S. Helena, in the Gardens of the Sessorian Palace. Exterior.	398 A
S. Croce. Castellum Aquæ of Claudius, A.D. 50, in the Gardens of the Sessorian Palace.	398 b
Aqueduct VIII. Claudius, A.D. 50. Arches of stone arcade filled up with brick by Nero (?) or Trajan (?).	62
Aqueduct VIII. Claudius, A.D. 50. Arcade stripped of ashlar by Sixtus V., A.D. 1590.	63
Aqueduct VIII. Claudius. And IX., Anio Novus on the top, much mutilated.	65
Castellum Aquæ, or Reservoir of S. Helena in the Gardens of the Sessorian Palace, now S. Croce.	546
Castellum Aquæ of the Claudian Aqueduct in the Gardens of the Sessorian Palace, now S. Croce, at the point of junction with the Walls. Interior.	547
Aqueduct VIII. Castellum of Claudius, at the Junction with City Wall, Exterior. Tower rebuilt by Belisarius (?).	70
See also Walls, Nos. 32, 33.	
Arcade of the Claudian and Marcian Aqueducts, near the Porta Furba.	552
Castellum Aquæ, or Reservoir of the Claudian Aqueduct, at the Porta Furba, about two miles from Rome.	548
Aqueducts VIII. and IX. Claudius, with repairs by Nero, near the Porta Furba.	549
The Line of the Claudian Aqueduct, near the Porta Furba.	550
Aqueduct VIII. Claudius, in the Campagna near the Porta Furba, A. and B.	74 and 75
Aqueducts, Junction of VIII. Claudius, and XV. Sixtus V., at the Porta Furba.	68
Torre Fiscale, at the meeting of six Aqueducts, west side.	528
Torre Fiscale, east side.	529
Torre Fiscale, Details, shewing the crossing of six Arcades one over the other.	530
Torre Fiscale, View, from the west, shewing the Aqua Felice.	531
Torre Fiscale, Distant View.	532
Aqueduct VI. Plan and Section of the Torre Fiscale at the meeting and crossing of six Aqueducts, three miles from Rome, <i>from a Drawing.</i>	689
Aqueduct VIII. Summit of the Piscina of the Aqua Claudiæ near the Via Latina, seven miles from Rome, <i>from a Drawing.</i>	688

Summit of the Piscina of the Anio Novus near the Via Latina, seven miles from Rome, <i>from a Drawing.</i>	687
Aqueduct X. Arches of Arcade of Trajan. Branch from the Aqueduct of Nero on the Aventine near S. Prisca.	79
Castellum Aquæ of Trajan, on the cliff of the Caelian, near the Porta Capena.	559
See also Piscina Publica, No. 557, p. 12.	
Aqueducts XI. and XII. Specus of Septimius Severus and Caracalla over the Arch of Drusus, A.D. 200, 210.	73
Aqueducts XIII. Alexander Severus, and XV. Sixtus V. (Felice), near the Porta Maggiore. A. Exterior of Wall; B. Interior.	80
Aqueducts XIII. Alexander Severus, and XV. Sixtus V. (Felice), near the Porta S. Lorenzo.	81
See also Walls, Nos. 28, 29.	
Arcade of the Aqueduct of Trajan, miscalled the Aqua Alexandrina, near the Mausoleum of S. Helena. (The Specus modern.)	555
Arcade of Aqueduct of Nero and Trajan, shewing the construction.	556
Specus built into the Wall of the City near the Porta di S. Sebastiano.	539
Aqueducts. Section of a Castellum of the Aqua Felice behind the Fountain of the Termini, in the Thermæ of Diocletian, <i>from a Drawing.</i>	704
Respirator or Ventilator of Aqua Felice in Trastevere.	540
Aqueduct. Arch in the interior of the City Wall near the Porta Latina.	570
Nymphæum of Herodes Atticus, two miles from Rome, (miscalled the Fountain of Egeria).	262

## THE TIBER.

The Tiber. With the Foundations of the Wooden Bridge of Sublicius.	161
The Tiber. Bridge of Fabricius, b.c. 20, called Quattro Capi.	162
The Tiber. Bridge of Cestius, b.c. 20, called S. Bartolomeo.	163
The Tiber. Torre di Per Leoni, forming a <i>Tête du Pont.</i>	164
The Tiber. The Island, with Fortifications of the Kings and of the Republic, and the Monastery of S. Bartolomeo.	165
The Tiber. Corbels carved into Lions' heads of Etruscan character, b.c. 180(?), to carry a wooden pole for fixing a large iron chain or rope across, for mooring vessels in the harbour.	160
Tiber. Lions' Heads (Etruscan?) on the bank of the Tiber, for carrying a pole for fastening vessels, <i>from a Drawing.</i>	711

## CLOACA MAXIMA.

Portion of the Cloaca Maxima near the Arch of Janus, with the Specus of the Fons Juturni or Aqua Argentina above it, <i>from a Drawing.</i>	690
Cloaca Maxima—Interior view of the lower Embouchure, and exit of the Aqua Crabra, b.c. 614, <i>from a Drawing.</i>	157
Cloaca Maxima—Interior near the Arch of Janus, with Brick Arches of Agrippa, b.c. 21.	158
The Pulchrum Littus, with the southern Embouchure of the Cloaca. The exit of the Aqua Crabra, b.c. 614.	159
Cloaca Maxima, b.c. 604. Plan of the lower Mouth in the Pulchrum Littus, and exit of the Aqua Crabra, <i>by F. Cicconetti.</i>	368
Pulchrum Littus, and lower Mouth of the Cloaca Maxima from the opposite side of the Tiber.	377
Cloaca Maxima. Two Embouchures in the Tiber: 1. low, Camillus, to the left; 2. high, Agrippa in the centre of the View.	156
Cloaca Maxima in the Tiber. Upper Mouths of Camillus and Agrippa, (with the Temple of Vesta and the Campanile of S. Maria in Cosmedin seen over them). The exit of the Aqua Juturnæ.	378

## BUILDINGS OF THE EMPIRE.

### TRIUMPHAL ARCHES, &c.

The Arch of Titus, A.D. 80.	303
Arch of Septimius Severus in the Forum Boarium, A.D. 200.	196
Arch or Gate of Janus, rebuilt A.D. 200 (?).	197
Arch of Gallienus, made in the Agger of Servius Tullius (?), A.D. 265.	198
Porta Triumphalis (?), between the Portico of Octavia and Philip- pus, now part of the Church of S. Angelo in Pescheria. Plan, (with the Fragment of the Marble Plan of Rome).	346
Porta Triumphalis of the Cæsars (?), (or entrance to the Portico of Octavia), now the Church of S. Angelo in Pescheria	275
Taken in 1866, when the wall of the Church was rebuilding.	
Obelisk in the Piazza Citorio.	646
Obelisk in the Piazza Minerva, on an Elephant.	648
Obelisk at Trinity de Monte.	649
Column of Marcus Aurelius Antoninus, A.D. 170, in the Piazza Colonna.	645

### MARKETS, &c.

Forum of Augustus, with Interior of Wall and Arch, and Temple of Mars Ultor.	272
Wall of the Forum of Augustus, interior, with Gate in the Foss-way half buried by the raising of the road.	265
Wall of the Forum of Augustus, exterior, with Medieval altera- tions.	266
Cornice and Capitals of Columns of the Temple of Pallas, or Minerva, in the Forum Transitorium	271
Shewing also a Wall of the Kings behind the Columns and under the Cornice. The Columns half buried by filling up the old Foss-way to the level of the present road.	
Forum of Trajan, A.D. 110. Plan.	186
Forum of Trajan. View of Ancient Shops, A.D. 110.	187
Basilica of Constantine. Plan, A.D. 330.	203
Basilica of Constantine. View of the Ruins, A.D. 330.	204
Basilica of Constantine. Details of Terra Cotta Vault, A.D. 330.	205
Horrea or Warehouse of the Emperors, near the Tiber, at the foot of the Aventine, with a Stone Water-spout over the Embouchure of the Aqua Appia.	267

## FOR PUBLIC AMUSEMENT.

Theatre of Marcellus, b.c. 14. (Made into the Palace of the Orsini, c. A.D. 1200.)	171
Remains of the Thermæ of Nero under the Palace of the Justiniani, with Bases of Marble Columns, A.D. 60, <i>from a Drawing.</i>	694
Thermæ of Titus, A.D. 80. Part of the ruins.	325
Thermæ of Caracalla, A.D. 215. Plan.	192
Thermæ of Caracalla. View of part of exterior, A.D. 215.	193
Thermæ of Caracalla. View of part of interior, A.D. 215, shewing an Apse, probably a Temple.	194
Thermæ of Caracalla. Balcony, A.D. 215, of the Emperor for reviewing the games (?).	195
Thermæ of Antoninus Caracalla, A.D. 215. Mosaic Pavement.	369
Thermæ of Diocletian, A.D. 300. Plan.	199
Thermæ of Diocletian. View of part of the exterior, A.D. 300.	200
Thermæ of Diocletian. View of part of the interior, A.D. 300.	201
Thermæ of Diocletian, c. A.D. 306. The Vault of a great Hall.	589
Thermæ of Diocletian, c. A.D. 306. External Wall with fine Cornice.	590
The Colosseum. Restoration of exterior, <i>from Canina.</i>	723
The Colosseum. Restoration of interior, <i>from Canina.</i>	724
The Colosseum. Plan of one division, shewing the arrangement of the Seats and Passages.	183
The Colosseum. View of a portion of the inner wall, shewing the construction of two periods, 1. of Stone, 2. of Brick, A.D. 70 and 96.	184
The Colosseum. View in the interior, upper part, shewing the Corbels for the Wooden Gallery, and the hasty construction of this part of the Walls, A.D. 96.	185
Colosseum. Part of the upper Wall, shewing the hasty con- struction of this part, A.D. 96.	367
The Meta Sudans, or remains of the Fountain in front of the Colosseum, A.D. 93.	302
Part of the Circus of Maxentius, A.D. 310.	261

## TEMPLES.

Remains of an early Temple on the Capitol. Jupiter Capitolinus, b.c. 506 (?).	585
Remains of an early Temple on the Capitol, with the Steps.	586
Temple of Fortuna Virilis, c. A.D. 50, now the Church of S. Maria <i>Egyptiaca</i> , (with the House of Cola de Rienzi).	304
Temple of Antoninus and Faustina, c. A.D. 160, in the Via Sacra, now the Church of S. Lorenzo in Miranda.	298
Temple of Marcus Antoninus, A.D. 170; now used as the Custom- house of the Pope.	644
Fragments of a Temple near the Tomb of the Scipios.	568
Temple of Venus and Rome. Double Apse on a raised plat- form in the Via Sacra, (with the Monastery of S. Francesca Romana).	300
Fragments of the Cornice of the Temple of the Sun near the Thermæ of Constantine, now in the gardens of the Colonna Palace, A.D. 330.	202
Temple or Pantheon of Minerva Medica, or Nymphaeum of Alexander Severus (?).	537

ROMAN COINS, OR MEDALS, CONTAINING VIEWS  
AND PLANS OF BUILDINGS.

(*From Professor Donaldson's Drawings*).

Votive Arch of Claudius.	487 A
Macellum Augusti.	487 B
Temple of Faustina.	487 C
Amphitheatre of Vespasian.	488 A
Temple of Venus.	488 B
Meta Sudans.	488 C
Commemorative Columns and Temples of Macedon.	489 A
The Prætorian Camp.	489 B
Nymphæum of Alexander Severus.	489 C
Temple of Janus.	490 A
Basilica Æmilia in the Forum Romanum.	490 B
Temple of Trajan.	490 C
Forum of Trajan.	491 A
Basilica Ulpia in the Forum of Trajan.	491 B
Temple of Mars Ultor, or the Avenger.	491 C
Column of Antoninus.	492 A
Temple of Concord in the Forum Romanum.	492 B
Puteal Altar of Scribo in the Forum Romanum.	492 C
Temple.	493 A
Triumphal Arch of Trajan.	493 B
Triumphal Arch of Augustus.	493 C
Temple of Jupiter Feretrius on the Capitol.	494 A
Circular Temple of Vesta.	494 B
Circular Temple of Juno Martialis.	494 C
Triumphal Column of Duillius.	495 A
Villa Publica in the Campus Martius.	495 B
Monolithic Column to Antoninus Pius.	495 C

Temple of Jupiter Ultor, or the Avenger.	496 A
Thermæ of Alexander Severus.	496 B
Votive Arch of Postumus.	496 c
Tomb of Maximianus.	497 A
Port of Claudius at Ostia.	497 B
Port of Trajan at Ostia.	497 c
Temple of Mars, of Armour-clad Victory.	498 A
Temple of Augustus.	498 B
Altar of Faustina.	498 c
Triumphal Arch of Nero.	499 A
Triumphal Arch of Domitian.	499 B
Plan of Forum of Trajan, with the Basilica Ulpia. The Column and the Temple.	500 A
Plan of the Arch of Nero.	500 B

## HOUSES.

Palatine. Palace of the Cæsars, west view.	107
Palatine. Palace of the Cæsars, Details.	108
Palatine. Part of a Terrace of the Cæsars on the south side, with Arches of the Aqueduct of Nero and Trajan, c. A.D. 100.	365
Palatine. Palace of the Cæsars, Postern (?), or back Gateway, c. A.D. 60, with Specus of Nero over it, near south-west corner.	110
Palatine,—Guard Chambers of the first century,—with Brick- work and Painting of that period.	370
Palatine. Palace of the Cæsars. Officers' Chambers, with Deco- rations, c. A.D. 20.	112
Window of Palace of the Cæsars, and Balcony of Circus Maximus, c. A.D. 100.	113
Palatine. Palace of the Cæsars—Cippus or Altar with Inscription, probably of the second century.	109
SEI DEO SEI DEIVÆ SAC C. SEXTIUS CALVINUS F. DE SENATI SENTENTIA RESTITUIT.	
Palace of Nero, A.D. 60. Part of, with a series of flat brick Arches.	326
Palace of Nero. Plan from Canina.	343
Cohort of the Vigili in Trastevere, Doorway in the great Hall, c. A.D. 100, from the original. The excavations were made in 1867.	639
Cohort of the Vigili in Trastevere, c. A.D. 100. Mosaic Pavement and Fountain in Courtyard.	640
Cohort of the Vigili in Trastevere, c. A.D. 100. Painting in the Doorway of the Hall.	641
See also Graffiti, p. 25.	
House of Hadrian (?), c. A.D. 120, near the Thermæ of Caracalla. Mosaic Pavement. Excavations made in 1867.	630
House of Hadrian (?), near the Thermæ of Caracalla. Excavations, also made in 1867, photographed from the original.	631
The Sessorium, or Residential Palace of the Emperors of the House of Verus or Varius, (Heliogabalus, &c.), A.D. 150 (?). Plan.	190
The Sessorium Palace of the Family of Verus. Apse of the Basilica or Great Hall, A.D. 150 (?), with Buttresses added, c. A.D. 330.	191
Section of the Sessorium, with the Church, and Monastery of S. Croce, the Garden, and the Amphitheatrum Castrense, from a Drawing by F. Cicconetti.	624

Caelian B. View under the Cliff on the south side (under S. Stefano Rotondo), with ruins of a House of the time of Sylla, b.c. 60.	129
Lavacrum of Agrippina. Ruins on the Viminal, A.D. 57.	181
Lavacrum of Agrippina. Ruins, with Stucco Ornament, A.D. 57.	182
Lavacrum of Agrippina, on the northern slope of the Viminal Hill. <i>Plan, by F. Cicconetti.</i>	376
Restored or completed by Hadrian, c. A.D. 130.	
Lateran Palace. View of a portion outside the Wall of the City of the Kings, but included in the Wall of Aurelian, A.D. 50.	173
Lateran Palace. View of a portion of a Hall inside the Walls, c. A.D. 50, with brick Arches of peculiar construction.	174
Lateran. Part of a Round Tower, A.D. 20, in the Foss, on the west side, miscalled the House of Verus (?), perhaps a Tomb.	175
Lateran. Two Sections of the Lateran Palace and Church, <i>from Drawings by F. Cicconetti.</i>	699
Remains of a House of the first century, in the Via Patricii (?), near the Thermæ of Diocletian, <i>excavated in 1867.</i>	576
Caelian B. Remains of a House of the first century, near the Lateran of Verus (?) or Seneca (?).	132
Caelian B. View near the south-east end (near the Lateran), with ruins of a House of the first century.	130
Palace of the Pudens Family, afterwards the Thermæ of Novatus. Plan, with the Church of S. Pudentiana made in the Basilica or great Hall, c. A.D. 150.	176
Palace of the Pudens Family. Plan of the Subterranean Chambers of the first century, with alterations of the second century.	177
Palace of the Pudens Family. View of part of the Outer Wall of the Basilica, c. A.D. 60, now the Church of S. Pudentiana, behind the Altar.	178
See also Churches, S. Pudentiana, Nos. 351, 352, 279, 386; Inscription, No. 633; Mosaic, No. 390.	
House of Sallust. Details of a portion, rebuilt in the first century, c. A.D. 100.	380
Pierced Marble Windows of the second century built into the wall of the cloister of S. Croce.	459 A
Caelian A. View of the Clivus Scauri (looking east or upwards), with the Arches to support the earth on each side. The front Arch, c. A.D. 100, the others Medieval.	126
Caelian A. View of the Clivus Scauri (looking west or down), with the Palatine in the distance.	127
Caelian A. View of the Clivus Scauri (west side, with Church of SS. John and Paul) on the north side, and the ruins of the House of S. Gregory on the south.	128

## GRAFFITI.

Palatine. Palace of the Cæsars, Guard Chambers, with graffiti, <i>c. A.D. 20.</i>	111
Cohort of the Vigili, in Trastevere, A.D. 230. Graffiti on the plaster of the walls.	653
Cohort of the Vigili, A.D. 230. Graffiti on the plaster of the walls.	654
Cohort of the Vigili, A.D. 230. Graffiti on the plaster of the walls.	655
Cohort of the Vigili, A.D. 230. Graffiti on the plaster of the walls.	656
Cohort of the Vigili, A.D. 230. Graffiti on the plaster of the walls.	657
Cohort of the Vigili in Trastevere, <i>c. A.D. 230.</i> Graffiti in the courtyard.	642
Cohort of the Vigili in Trastevere, <i>c. A.D. 230.</i> Graffiti in the courtyard.	643
Cohort of the Vigili in the Trastevere. Graffiti, A.D. 221—239, <i>from a Drawing by Visconti.</i>	707

## TOMBS AND CATACOMBS.

Tomb of Eurysaces the Baker, B.C. 20 (?), close to the Porta Maggiore.	598
Tomb or Pyramid of Caius Cestius, near the Porta S. Paulo, c. A.D. 10.	652
Tomb of the Family of the Architect Titus Claudius Vitalis, by the side of the Aqueduct of Nero, near the Lateran. <i>Plans of the two stories, and Elevation of the bank on which it stands, by F. Cicconetti.</i>	353
Tomb of the Architect Titus Claudius. Elevation, with two of the Arches of Nero, <i>by F. Cicconetti.</i>	354
Tomb of the Architect Titus Claudius. <i>Section, by F. Cicconetti.</i>	355
Entrance to the Catacomb or Tomb of the Scipios, B.C. 200, <i>from a Drawing by F. Cicconetti.</i>	356
See also Sarcophagus, in Sculpture, p. 40.	
Tomb on the Via Latina, c. A.D. 60. <i>Plan and Section from an Engraving.</i>	705
Tomb in the Via Latina. Painting on the Vault, c. A.D. 60, <i>from an Engraving.</i>	706
Tomb in the Via Latina, c. A.D. 60. Paintings on the Walls, <i>from an Engraving.</i>	708
Mausoleum of Hadrian, A.D. 130. Plan.	188
Mausoleum of Hadrian, A.D. 130. Details. Great Bronze Cone which formed the summit, now in the garden of the Vatican.	189
Tomb of S. Helena, A.D. 330. Plan.	206
Tomb of S. Helena, A.D. 330. View of the exterior.	207
Tomb of S. Helena, A.D. 330. View of the interior.	208
Sarcophagus of S. Helena, A.D. 330, now in the Vatican Museum.	209
Sarcophagus of S. Constantia, A.D. 350, now in the Vatican Museum.	210
Tomb of Cardinal Astorgius in the Cloister of the Monastery of the Minerva, A.D. 1503.	650
Tomb of Cardinal Tiraso in the Cloister of the Monastery of the Minerva, A.D. 1502.	651

## 1. THE JEWS' CATAcomb.

Catacombs. Painting of a Peacock in the Jews' Catacomb, A.D. 150, <i>from the original Fresco.</i>	561
Catacombs. Painting of Birds in the Jews' Catacomb, A.D. 150, <i>from the original Fresco.</i>	562
Catacombs. Fragment of a Pagan Sarcophagus in the Jews' Catacomb, A.D. 150, <i>from the original Sculpture.</i>	563
Catacombs. Inscriptions in the Jews' Catacomb, <i>from the originals.</i>	564

2. S. SEBASTIAN'S—ENTRANCE TO THE CHRISTIAN  
CATACOMBS.

Church of S. Sebastian, f. m. Ancient Chapels at the Entrance to the Catacombs, c. A.D. 350 (?).	285
Church of S. Sebastian. An Ancient Chapel at the Entrance to the Catacombs, c. A.D. 350 (?).	286
Church of S. Sebastian. Ancient Chapel at the Entrance to the Catacombs, c. A.D. 800.	287
Porticus of Ancient Chapel at the Entrance to the Catacombs.	288
Church of S. Sebastian outside the Walls. Apse, c. A.D. 350.	289
Church of S. Sebastian. Section of the Platinum or Crypt, <i>from Perret's Drawing.</i>	483
Church of S. Sebastian. Plan of the Crypt or Platinum, <i>from Perret's Drawing.</i>	484
Church of S. Sebastian, f. m. Plan, with the Chapels at the en- trance to the Catacomb. <i>Drawn by F. Cicconetti.</i>	341

## 3. CATAcomb OF S. AGNES.

Catacomb of S. Agnes. Cubiculum, with Columns and place for the Altar, A.D. 350, <i>photographed from the original.</i>	626
Catacomb of S. Agnes. Painting of the Blessed Virgin and Child, <i>photographed from the Fresco, c. A.D. 750.</i>	627 A
Catacomb of S. Agnes. Painting of the Blessed Virgin and Child, <i>c. A.D. 750, photographed from a Drawing.</i>	627 B
Catacomb of SS. Peter and Marcellinus. The Adoration of the Magi, A.D. 772, <i>photographed from a Drawing.</i>	627 c
Catacomb of S. Agnes. Painting of an Orante with the Good Shepherd, c. A.D. 400, <i>photographed from the original.</i>	628

## 4. S. ALEXANDER.

- Catacomb of S. Alexander, A.D. 498. Perforated Marble Screen  
in the Church at the entrance, *from the original.* 383 A
- Catacomb of S. Alexander, A.D. 498. View in the Church at the  
entrance, *from the original.* 383 B
- Catacomb of S. Alexander, A.D. 498. Ancient Wall and Arco  
Soliūm in a Chapel at the entrance, *from the original.* 384 A
- Catacomb of S. Alexander, A.D. 498. Antique Columns in the  
Church at the entrance, *from the original.* 384 B

## 5. S. CYRIACA.

- Catacomb of S. Cyriaca. Three loculi, closed with Tiles : 1. With  
Stamp and small Vase ; 2. With Skeleton and Palm-branches ;  
3. With Inscription, the Labarum of Constantine, an anchor,  
a Dove with Palm-branch, *from Perret's Drawing* 481
- Catacomb of S. Cyriaca. A Painted Vault, *from Perret.* 482
- Catacomb of S. Cyriaca. S. Cyriaca,—Madonna,—S. Catharine,  
*c. A.D. 772, from Perret.* 479
- Catacomb of S. Cyriaca. Figure, with inscription, A.D. 772,  
*DORMITIO SILVESTRI, from Perret.* 480
- Catacomb of S. Cyriaca. A female Saint, richly attired and  
crowned, A.D. 772, *from Perret.* 468
- Catacomb of S. Cyriaca. Figure of S. Cecilia, A.D. 772, *from*  
*Perret.* 472
- Catacombs. Early Tombstone with Greek Cross under a round  
Arch, and Inscription from the Catacomb of S. Cyriaca, *c.*  
*A.D. 300, now in the cloister of S. Croce* 414 B

ADEOTATE  
DIGNAE ET  
VERITAE  
VIRGINI

ET QUIESCAT.  
HIC IN PACE  
IVBENTE  
CHRISTO EIUS

## 6. S. DOMITILLA.

- Catacomb of S. Domitilla. Brickwork at the entrance, *c. A.D. 100,*  
*photographed from the original.* 620
- Catacomb of S. Domitilla. Brickwork, *c. A.D. 100,* with a Well  
and a Vase (?) or Font (?), at the entrance, called a Baptistry,  
*photographed from the original.* 621
- Catacomb of S. Domitilla,—a Cubiculum, which is painted with

the Four Seasons. Painting of Autumn, in c. A.D. 250, <i>photographed from the original.</i>	618
Catacomb of S. Domitilla,—a Cubiculum, which is painted with the Four Seasons. Painting of Spring, <i>photographed from the original.</i>	619
Catacombs of SS. Domitilla and Priscilla, Paintings of the Adora- tion of the Magi, A.D. 523, <i>from Perret's Drawing.</i>	465
Catacomb of S. Domitilla. Painting of the Madonna, being the central figure of No. 465, A.D. 523, <i>from Perret.</i>	466

## 7. S. HERMES.

Catacomb of S. Hermes. Fragment of a Mosaic Picture represent- ing Daniel in the Lions' Den, A.D. 577, <i>photographed from the original.</i>	629
--	-----

## 8. S. PONTIANA.

Catacomb of S. Pontiana. Head of Christ, A.D. 772, <i>photographed from the original Fresco.</i>	607 A
Catacomb of S. Pontiana. Head of Christ, A.D. 772, <i>from a Drawing.</i>	607 B
Catacomb of S. Pontiana. Head of Christ, <i>from a Drawing.</i>	463
Catacomb of S. Pontiana. Baptism of Christ, A.D. 772, <i>photographed from the original Fresco Painting.</i>	608 A
Catacomb of S. Pontiana. Baptism of Christ, A.D. 772, <i>photographed from a Drawing.</i>	608 B
Catacomb of S. Pontiana. Painting of a Jewelled Cross, A.D. 772, <i>photographed from the original Fresco.</i>	609 A
Catacomb of S. Pontiana. Painting of a Jewelled Cross, A.D. 772, <i>photographed from a Drawing.</i>	609 B
Catacomb of S. Pontiana. Painting of SS. Marcellinus, Pollion, and Petrus, A.D. 772, <i>photographed from the original Fresco.</i>	610 A
Catacomb of S. Pontiana. Painting of SS. Marcellinus, Pollion, and Petrus, A.D. 772, <i>photographed from a Drawing.</i>	610 B
Catacomb of S. Pontiana. Corridor and Staircase at the en- trance, restored A.D. 772, <i>photographed from the original.</i>	611
Catacomb of S. Pontiana. Christ crowning SS. Abdon and Sennen, with figures of S. Milix and S. Bicelus, A.D. 772, <i>from Perret.</i>	471
Catacomb of S. Pontiana. Jewelled Cross and two Saints, A.D. 772, <i>from Perret.</i>	474

## 9. S. PRETEXTATUS.

Catacomb of S. Pretextatus. Brickwork at the original entrance, <i>c. A.D. 100, photographed from the original.</i>	616 *
Catacomb of S. Pretextatus. Doorway at the entrance, <i>c. A.D. 100,</i> <i>photographed from the original.</i>	617
Catacomb of S. Pretextatus. Painted Vault of Chapel, <i>c. A.D.</i> <i>150, photographed from the original.</i>	615
Catacomb of S. Pretextatus. Fragment of a Pagan Sarcophagus with Bas-relief, <i>c. A.D. 200, photographed from the original.</i>	614

## 10. S. PRISCILLA.

Catacomb of S. Priscilla. Painted Chapel, <i>A.D. 335, photographed</i> <i>from the original.</i>	612
Catacomb of S. Priscilla. Stucco Ornament in a Chapel, <i>A.D.</i> <i>296, photographed from the original.</i>	613
Catacomb of S. Priscilla. A Peacock, with tail expanded and Diaper Ornaments, <i>A.D. 335, from Perret.</i>	477
Catacomb of S. Priscilla. A Peacock, side view, <i>A.D. 335, from</i> <i>Perret.</i>	478
Catacomb of S. Priscilla. Three loculi, with Paintings of Jonah, Moses striking the Rock, bird with foliage, and two female Orantes, <i>A.D. 523, from Perret.</i>	467
Catacomb of S. Priscilla. An Orante, <i>A.D. 523, from Perret.</i>	475
Catacomb of S. Priscilla. An Orante, <i>A.D. 523, from Perret.</i>	476
Catacomb of S. Priscilla. The Star and the Prophet of Beth- lehem, <i>A.D. 523, from Perret.</i>	470

## 11. SS. THRASO AND SATURNINUS.

Catacomb of SS. Thraso and Saturninus. An Orante, with an Ordination on the right, and a Madonna on the left, <i>from</i> <i>Perret.</i>	469
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## MEDIEVAL ROME.

The Burgo, or Leonine City, A.D. 850. Plan.	222
The Burgo. View of part of Wall, A.D. 850, with the Covered Way.	223
The Burgo. View of part of Wall, A.D. 850, with junction of Covered Way to the Vatican.	224
The Burgo, A.D. 850. Tower of the Winds.	225
The Burgo or Leonine City, A.D. 850. Wall and Round Tower.	371
The Burgo or Leonine City. The Vatican. Exterior, with Guelphic Battlements of the fifteenth century.	372
The Burgo or Leonine City. Round Tower, and part of Wall.	373
The Burgo or Leonine City. Part of the Wall, with original Battlements or Corbel-table, A.D. 850.	374
The Burgo or Leonine City. The Vatican. Court-yard, and exterior of the Sistine Chapel.	375
House of S. Gregory, A.D. 590, Plan of the Ruins, with the Monastery and the Churches of S. Gregory and SS. John and Paul, with the Clivus Scauri, <i>from Canina</i> .	215
House of S. Gregory. View of Ruins of Apse of the Basilica, or Hall, <i>from a Drawing by C. Wood</i> .	216
Church of S. Gregory on the Caelian. Piers of the Basilica.	402 B
Church of S. Gregory. Ruins of the Apse of the Basilica.	403 A
Castle of the Anguillara Family, in the Trastevere, A.D. 1073, Hildebrand. Tower and Gate.	230
Castle of the Anguillara Family, A.D. 1073. Plan.	231
Castle of the Alberteschi Family, in the Trastevere, with the Bridge to the Palatine, and the Church of S. Silvester. Plan.	232
Castle of the Alberteschi Family. Towers, c. A.D. 1100.	233
Castle of the Alberteschi Family. Loggia, c. A.D. 1150.	234
Castle of the Alberteschi Family. Porch, c. A.D. 1150.	235
Castle of the Alberteschi Family. Colonnade, c. A.D. 1250, (rebuilt).	236
Castle of the Savelli on the Aventine, c. A.D. 1150. Plan, with the Church and Monastery of S. Sabina.	240
Castle of the Savelli on the Aventine. View from the Clivus, Sublicii, c. A.D. 1150.	241

Castle of the Conti. Tower, basement A.D. 858, on older foundations, upper part A.D. 1200.	237
Castle of the Conti: Plan of the Tower and its vicinity.	238
Tower of the Milizie (the Roman Militia), lower part A.D. 1210, upper part A.D. 1294 and 1380.	239
Church of S. Lorenzo, in Pane Perna. Medieval House in the Garden of the Monastery, c. A.D. 1200.	413 B
House opposite the Bridge of S. Angelo, c. A.D. 1250, with Loggia at the top.	249
House opposite the Bridge of S. Angelo, c. A.D. 1250. Details of the lower part.	250
Medieval House in Trastevere, with Porticus and Tower, c. A.D. 1300.	413 A
Castle of the Gaetani. Ruins of the Church near the Tomb of Cecilia Metella, c. A.D. 1300.	404 B
Castle of the Gaetani. Side Windows of the Church, single lights with trefoil heads, the Wall of Opus Saracenesca, c. A.D. 1300, near the Tomb of Cecilia Metella.	405 A
Castle of the Gaetani. Apse of the Church, c. A.D. 1300, near the Tomb of Cecilia Metella.	405 B
Castle of the Gaetani, and Tomb of Cecilia Metella, the wife of Crassus. <i>Plan, from Canina.</i>	258
Castle of the Gaetani. View of the Fortifications, c. A.D. 1300, with the tomb or chief Tower in the centre.	259
Castle of the Gaetani. Ruins of the Church, c. A.D. 1300.	260
Castle of the Gaetani, c. A.D. 1310, at the Tomb of Cecilia Metella.	360
Tomb of Cecilia Metella, b.c. 60, with the Fortifications and Castle of the Gaetani, c. A.D. 1310.	361
Castle of the Gaetani, near the Tomb of Cecilia Metella, with the forked or Guelphic battlement, c. A.D. 1310.	362
Castle of the Crescentii, or Cenci, and House of Cola de Rienzi. <i>Plan, drawn by F. Cicconetti.</i>	345
House of the Cenci Family and of Cola di Rienzi. Details, A.D. 1347.	403 B
House of Cola di Rienzi. Details, A.D. 1347.	404 A
House of Cola di Rienzi, A.D. 1354, with antique fragments.	248
Palace of the Margana Family, c. A.D. 1350. Plan.	242
Palace of the Margana Family. View of Tower and Gateway, built of antique fragments.	243

Palace of the Margana Family. Loggia of two stories, c. A.D. 1350, from a Drawing as restored.	244
Remains of a Palace in the Corso, c. A.D. 1350.	574
Medieval House in the Ghetto. Staircase, c. A.D. 1350.	410 A
Medieval House in the Ghetto. Staircase, c. A.D. 1350.	410 B
Medieval House in the Ghetto, c. A.D. 1400.	411 A
House in the Ghetto. Ancient Window, c. A.D. 1400.	411 B
Tower of S. Lucia in Selci, c. A.D. 1250, the battlements added c. A.D. 1500.	245
Tower of S. Francesco di Paola, c. A.D. 1350, with fine distant view. (For Plan see 345.)	246
Palace of the Capranica Family, c. A.D. 1400.	247
Loggia, A.D. 1450, built upon the old Wall, on the south side of the Emporium, b.c. 175.	168
Loggia, c. A.D. 1450, built upon the old Wall of the Emporium, b.c. 175. Interior View with Staircase.	169
<b>VENETIAN PALACE.</b>	
East Front, A.D. 1468—1494.	252
View of the Façade of S. Mark's.	253
View from the Upper Palace.	254
View of the Northern Court.	255
View of the Southern Court.	256
Plan of Upper and Lower Palace, with covered Way connecting them, A.D. 1468, 1494.	257
View of East Front, A.D. 1480.	599
Doorway, A.D. 1480.	600
Window, A.D. 1480.	601
Bridge of Nomentana, c. A.D. 550; Fortifications, A.D. 1450, with forked battlements of the Guelphic Family.	251

## CHURCHES.

Church of Ara Cœli. Plan.	443 A
Church of Ara Cœli. View of the Front, and the ascent to the Capitol.	583
Church of Ara Cœli. Side Door, with a Mosaic Picture over it.	584
Church of Ara Cœli. South side, shewing Windows and Cornice, <i>c. A.D. 1400.</i>	591
Church of Ara Cœli. Cloister of the Monastery, <i>c. A.D. 1250.</i>	409 A
Church of Ara Cœli. Frontal of an Altar in the Cloister, <i>c. A.D. 1400.</i>	409 B
Church of S. Catherine ( <i>in Fumario</i> ). Campanile.	283
Church of S. Albina on the Pseudo-Aventine, Apse and Side, <i>c. A.D. 1120.</i>	277
Church of S. Albina and Apse, <i>c. A.D. 1120</i> , House of the Cardinal, <i>c. A.D. 850 (?)</i> , (shewing also the remains of Wall of the Kings at the back of the old House of the Cardinal, now the Reformatory).	278
Aventine. Section of part of the Pseudo-Aventine, with the Church of S. Albina and buildings adjacent, <i>from a Drawing.</i>	697
Aventine. Church of S. Albina.—Plan, with adjacent buildings; House of the Cardinal titular, and fragment of Wall of the Kings, with Angle of Cliff of the Pseudo-Aventine, <i>from a Drawing.</i>	693
Church of S. Benedict. Campanile, <i>c. A.D. 1150.</i>	396 B
Church of S. Cæsareo in the Forum Romanum, <i>A.D. 550</i> , and Church of S. Luke, <i>c. A.D. 1600.</i>	306
Church of S. Cecilia in Trastevere. Front and Campanile.	307
Church of S. Cecilia in Trastevere. Apse.	309
Church of S. Cecilia. Apse and Cornice, <i>A.D. 820.</i>	406 A
Church of S. Cecilia. Capitals and Cornice of the Porticus.	406 B
S. Constantia, <i>A.D. 330.</i> View of the interior of the Baptistry, Mausoleum, and Church.	442 A
Church of SS. Cosmas and Damianus, formerly the Temple of Romulus and Remus, in the Via Sacra.	268
Church of SS. Cosmas and Damianus. Façade, <i>c. A.D. 1500.</i>	408 A
Church of SS. Cosmas and Damianus. Porch of the Monastery, <i>c. A.D. 1200.</i>	408 B

S. Croce in Gerusalemme. Side Wall of the Prætorium, now the Church, c. A.D. 160, with Cornice and Campanile, c. A.D. 1150.	394 B
S. Croce in Gerusalemme. Details of Angle of Wall, c. A.D. 160, and of Apse, c. A.D. 330, with Window, c. A.D. 1450.	395 A
S. Croce. Lower part of Side Wall, with Brick Arch, c. A.D. 160, and Wall filling up the Arch, c. A.D. 750.	395 B
S. Croce. Details of Campanile, c. A.D. 1150.	396 A
Church of S. Croce. Plan of the Crypt, c. A.D. 164 (?), from a Drawing by F. Cicconetti.	464
Church of S. Croce in Gerusalemme, A.D. 975. Plan of the Crypt in the Monastery, from a Drawing.	227
Church of S. Croce. View of the Cloister, in brickwork of A.D. 950.	228
Church of S. Croce in Gerusalemme, A.D. 330. Part of the Cloister, A.D. 950, and Apse with end Wall of the Church, A.D. 220 (?).	391 B
Church of S. Croce. Details of Cloister, A.D. 950, and Apse, A.D. 330.	392 A
S. Croce. Tombstone of Mepidius Flavianus, second century, in the Cloister.	393 A
S. Croce. Tombstone of Serbandus in the Cloister, second century (?).	393 B
S. Croce. Inscription on a Tombstone of the second century, in the Cloister,	394 A
PATRONO MERITIS FVERIS QVI CARVS AMICIS HIC REQVIRENDE DIVTV MISERANDE IACES EVCHARISTIANO IN PAC.	
S. Croce. Apse of the Hall of the Sessorian Palace, c. A.D. 160, with Buttresses added, c. A.D. 330.	397 A
Church of S. Francesca Romana. Details of the Campanile, c. A.D. 1200.	388 A
See also Mosaics, No. 447, and Temples, No. 300.	
Church of S. Gregory on the Caelian. See Medieval Houses, Nos. 215, 216, 402, 403.	
Church of S. Georgio in Velabro. Portico and Campanile, c. A.D. 1250.	387 A
Church of S. Georgio in Velabro, c. A.D. 1250. Details of the Cornice and Campanile.	387 B
Church of S. Georgio in Velabro. Plan, from a Drawing by F. Cicconetti.	342
Church of S. John at the Porta Latina. Polygonal Apse, A.D. 772.	407 A
Campanile of the Church of S. John at the Porta Latina.	264

Church of SS. John and Paul. Details of the Portico, built by the English Pope Breakspear, A.D. 1158.	390 A
Church of SS. John and Paul. Exterior of Clerestory Wall, A.D. 417.	390 B
Church of SS. John and Paul. Details, A.D. 417.	391 A
Church of SS. John and Paul on the Caelian. Foundation and Details of the Campanile, c. A.D. 1200.	389 A
LATERAN. Front of the Baptistry, c. A.D. 450, from an Engraving.	385 A
Lateran. Capitals and Cornice of the Baptistry, c. A.D. 450, from an Engraving.	385 B
Lateran. View of the interior of the Baptistry, from an Engraving.	440 B
Lateran. Capital and Base of Columns of the Baptistry, from an Engraving.	441 A
See also Mosaics, No. 448.	
CHURCH OF S. LORENZO, f. m. Campanile, c. A.D. 1216.	319
Church of S. Lorenzo, f. m. Nave, from the west, A.D. 1230, with antique construction.	592
Church of S. Lorenzo, f. m. Altar and Canopy, A.D. 1160 (?).	593
Church of S. Lorenzo, f. m. Antique Columns in the North Aisle of the Choir.	594
Church of S. Lorenzo, f. m. Ambo and Paschal Candlestick, c. A.D. 1230.	595
Church of S. Lorenzo, f. m. Cardinal's or Bishop's Throne, with Screen, and Pavement of Cosmati ribbon Mosaic work, c. A.D. 1230.	596
Church of S. Lorenzo, f. m. Early Christian Sarcophagus, c. A.D. 200, with Canopy, c. A.D. 1230.	597
Church of S. Lorenzo, f. m. Cloister of the Monastery c. A.D. 1216.	321
Church of S. Lorenzo, f. m. Construction of Side Wall, with Windows of Early Plate Tracery, A.D. 1216.	322
S. Lucia in Selci. Part of the Monastery, originally part of the Thermæ of Titus, A.D. 80, built upon a Wall of the Kings.	299
— View of the north and west Walls of the Church, originally a Hall of the Thermæ, c. A.D. 100.	229
Church and Monastery of S. Martino, and S. Silvestro, A.D. 850, Plan.	226 A, B
CHURCH OF S. MARIA MAGGIORE. Campanile, A.D. 1350.	388 B

Church of S. Maria Maggiore. Campanile, A.D. 1376, and Front.	284
See also Mosaics, Nos. 426, 427, 46 A, 444, 445, 460.	
Church of S. Maria in Cosmedin, formerly the Temple of Mater Matuta (?), with the Palace of Pope Gelasius II., c. A.D. 1118. Plan, drawn by F. Cicconetti.	344
Church of S. Maria in Cosmedin. Interior.	442 B
Campanile of the Church of S. Maria in Cosmedin, (shewing also the sham West Front of the Church).	270
Church of S. Maria in Cosmedin. Porch, with bronze rod and rings for curtains, c. A.D. 1220.	634
Church of S. Maria in Cosmedin. Mosaic Pavement, "Opus Alexandrinum," A.D. 1120, <i>from the original.</i>	635
Church of S. Maria in Cosmedin. The "Bocca de la Verrita" in the Porch.	636
Church of S. Maria in Cosmedin. Capitals, two Antique, one Medieval imitation.	637
Church of S. Maria in Cosmedin. Tomb of Cardinal Alfanus in the Porch, A.D. 1150, (with an early inscription, and jamb of the doorway).	312
Church of S. Maria in Cosmedin. Inscriptions in the Porch.	313
Church of S. Maria in Domnica, or of the Navicella.	273
See also Mosaics, Nos. 422, 425, 429.	
Church of S. Maria del Popolo. Tower and Spire, c. A.D. 1480.	281
Church of S. Maria in Trastevere. Apse, with fine cornice, A.D. 1139.	416 A
Church of S. Maria in Trastevere. Plan.	443 B
See also Mosaics, Nos. 429, 430.	
Church of S. Maria in Capella in Trastevere, A.D. 1190.	412 B
Church of S. Mark in the Venetian Palace. Plan.	441 B
See also Mosaics, No. 449.	
Church of SS. Nereus and Achilleus. Bronze Doors and Porch of the Temple of Remus in the Via Sacra.	401 B
Church of SS. Nereus and Achilleus. Details of Bronze Door and Cornice of the Temple of Remus.	402 A
Church of S. Nereus and Achilleus. Marble Chair or Throne of Cardinal Baronius, called the Chair of S. Gregory, with Mosaic Ribbon Ornament by the Cosmati Family.	310.
Church of S. Nereus and Achilleus. Frontal of Altar, with Grille of perforated Marble to the Confessional under it, and Mosaic, by the Cosmati.	311

<b>OLD S. PETER'S, (<i>from Engravings</i>).</b>	
Plan of the Crypt of Old S. Peter's in the Vatican.	438 A
Curious early Mosaic Pavement in the Crypt of S. Peter's.	438 B
Plan of the Church of Old S. Peter's, with the Atrium, Chapels, and Offices.	439 A
Details of the Plan of Old S. Peter's.	439 B
Plan of Chapel in Old S. Peter's.	440 A
Plans of Chapels in Old S. Peter's.	461 A, B
Front of Old S. Peter's.	450 A
See also Mosaics, Nos. 515, 638.	
<b>CHURCH OF S. PAUL'S, f. m. View of the Interior, before the fire, <i>from an Engraving.</i></b>	421 B
Church of S. Paul's, f. m., after the fire, in 1823, <i>from a scarce Engraving.</i>	623
Church of S. Prassede. Campanile, c. A.D. 1200.	392 B
Church of S. Prassede, c. A.D. 1250. Porticus.	301
See also Mosaics, No. 428.	
Church of S. Prisca on the Aventine. Plan of the Crypt, c. A.D. 60, supposed to be a Chamber of the House of Priscilla, <i>from a Drawing.</i>	701
Church of S. Prisca. Plan, with the Crypt, <i>from a Drawing.</i>	703
Church of S. Prisca. View in the Crypt, <i>from a Drawing.</i>	722
<b>CHURCH OF S. PUDENTIANA. Construction of part of the Palace of the Pudens Family, c. A.D. 50, <i>from a Drawing by F. Cicconetti.</i></b>	351
Church of S. Pudentiana. Transverse Section of part of the House of Pudens, with the Subterranean Chambers or Crypt, and the Campanile, <i>from a Drawing by F. Cicconetti.</i>	352
Church of S. Pudentiana. Campanile, c. A.D. 1200.	386 A
Church of S. Pudentiana. Side Wall of the eleventh century, faced with brick and herring-bone work, c. A.D. 1050.	386 B
Church of S. Pudentiana. Doorway, with shallow Sculpture of the eighth century (?), over it. The Doorway rebuilt in the seventeenth century.	279
Pudens. Roman Inscription of a grant by Pudens of land for a Temple at Goodwood, near Chichester.	633
See also Thermae of Novatus and House of Pudens. Houses, Nos. 176, 177, 178; and Mosaics, p. 43, No. 280.	
Church and Monastery of the Quattro Santi Coronati on the Caelian.	381
— View near north-east end (IV. Santi Coronati), with Apse of the Church and Walls of the Convent. 133	

Fortified Convent of the Quattro Santi Coronati, A.D. 626. Plan.	218
Quattro Santi Coronati, A.D. 626. View of Part of the Church and Convent, with additions.	219
Church of S. Sabba on the Pseudo-Aventine, Porticus, A.D. 1200.	276
Church and Monastery of S. Sabba, with its Fortifications. <i>Plan,</i> <i>drawn by F. Cicconetti.</i>	348
Church of S. Sabina on the Aventine, interior, c. A.D. 500.	323
Church of S. Sabina. Cloister, c. A.D. 1220.	324
S. Sebastian's, f. m. See Tombs and Catacombs, p. 27.	
Prætorium, A.D. 467, now the Church of S. Stefano Rotondo. Plan.	211
Prætorium of S. Stefano Rotondo, A.D. 467. View of exterior.	212
Prætorium of S. Stefano Rotondo, A.D. 467. View in interior.	213
Prætorium of S. Stefano Rotondo, A.D. 467. Details.	214
Prætorium, now Church of S. Stefano Rotondo, on the Cae- lian. Exterior, A.D. 467.	363
For the Mosaic Picture, see p. 43, No. 449 B.	
Doorway of the Church of S. Stephen in the Leonine City or Borough (S. Stefano in Burgo), c. A.D. 1200.	269
S. Sixtus, (S. Sisto Vecchio), A.D. 850. Plan of the Monastery.	220
Church of SS. Sixtus and Dominic. Campanile, c. A.D. 1500.	389 B
Church of S. Vitale. <i>Plan, drawn by F. Cicconetti.</i>	347

## ANCIENT SCULPTURES.

### FROM THE VATICAN MUSEUM, &c.

Sculpture of Chariot-race in the Circus, <i>c. A.D. 200.</i>	290
Sculpture of Chariot-race with meta, &c.	291
Sculpture. Chariot-race and Horse-race.	292
Sculpture. Biga with two Horses, <i>c. A.D. 100.</i>	293
Sculpture. A Horse Mill, <i>c. A.D. 300.</i>	294
Sculpture. Athletes, or Wrestlers, <i>c. A.D. 100.</i>	295
Stone Coffer, or Pixis, a Model of a small Temple, <i>c. A.D. 350.</i>	296
Sculpture. Columns enriched with shallow Sculpture of Foliage, &c., work of the Lower Empire, <i>c. 320.</i>	297
Column of Antoninus Pius, <i>A.D. 160.</i> Base, with Sculpture of a Military Procession, (now in the Garden of the Vatican Museum).	327
Column of Antoninus Pius, <i>A.D. 160.</i> Base, (in the Garden of the Vatican Museum).	328
Column of Antoninus Pius, <i>A.D. 160.</i> Base, with Figure of Victory, (in the Garden of the Vatican Museum).	329
Sculpture of early Chariot, with Figures of Men, Horses, and Dog, <i>c. A.D. 200</i> (in the Garden of the Vatican Museum).	330
Sculpture of Head of the Emperor Hadrian, from his Mausoleum, (now in the Garden of the Vatican Museum).	331
Sarcophagus with Columns and Entablatures, and Doors and Figures, <i>c. A.D. 200.</i>	332
Sarcophagus with Columns and Entablatures, and Doors and Figures, <i>c. A.D. 250.</i>	333
Sarcophagus with Columns and Entablatures, and Doors and Figures, <i>c. A.D. 300.</i>	334
Sarcophagus with Columns and Entablatures, Bas-relief, with Figures and Buildings, Towers, &c., <i>c. A.D. 200.</i>	335
Sarcophagus of Cornelius Scipio, <i>B.C. 200.</i>	336
See also Tombs and Catacombs, No. 356.	
Bas-relief of a Garden, <i>c. A.D. 200.</i>	337
Sarcophagus with Emblems of Trade of a Miller, <i>c. A.D. 200.</i>	338
Bas-relief of a Chariot-race.	339
— Sarcophagus of the second century, on a Terrace of the Capitoline Hill, above the Tarpeian Rock, (now in the Garden of the Prussian Embassy).	588

Church of S. Lorenzo, f. m. Tomb in the form of a Temple in the Porch.	320
Church of S. Lorenzo, f. m. Sarcophagus, with shallow Sculpture of Vines and Cupids and Birds, in the Porch, c. A.D. 250.	318
Church of the Priorato. Sarcophagus of third century, with curious Sculpture of a Pagan Procession.	315
Sculpture. Sarcophagus, c. A.D. 350, in the Lateran Museum, with the Saviour and S. Peter with the Cock.	415 A
Sculpture. Sarcophagus, c. A.D. 350, in the Lateran Museum, with Miracles of the Saviour and Buildings of ancient Rome in the background.	415 B
Sarcophagus of the fourth century in the Crypt of S. Peter's.	437 B
Sarcophagus of Probus Anicius in the Crypt of S. Peter's.	451 B
Statue of Constantine in the Porch of the Basilica Laterana.	430 B

**BALDACHINO OR CANOPY OVER THE ALTAR IN S. PAUL'S, f. m.  
c. A.D. 1285, (*from Engravings*).**

Inscription on the Canopy of S. Paul's, f. m.	452 A
Figures of Saints and Capitals from the Canopy of S. Paul's.	452 B
General View of the Baldachino or Canopy over Altar.	453 A
Inscriptions, with Date and names of the Artists.	453 B
Arches, with Cusps and Figures, and Mosaic Pattern.	454 A
Crocketed Pediments of Canopy.	454 B
Boss of the Vault of the Canopy.	455 A
Capitals from the Canopy.	455 B, C
Foliage of Capitals of Canopy.	456 A, B
Spandrels with Figures in Canopy.	457 A, B
Old View and Plan of Old S. Paul's.	458 A, B
Iron Grille of Window, c. A.D. 1450, in a house in the Piazza di S. Egidio in Trastevere.	407 B
Marble Seat of S. Gregory in the Church of S. Stefano Rotondo, with Shallow Carving, c. A.D. 590.	359
House of S. Gregory. Marble Table at which S. Gregory fed the Poor.	217
Baptismal Font in S. Prisca, made out of the Capital and Base of an antique Column.	462
Church of the Priorato. Marble Coffer, or Reliquary, with shallow Sculpture, c. A.D. 750 (?).	314
Ancient Well near the Church of S. John at the Porta Latina, c. A.D. 750, with shallow Sculpture.	569

Well in Marble of the eighth century, with shallow Sculpture, at the Church of S. John at the Porta Latina.	263
Church of S. Lorenzo, f. m. Lions at the Door, c. 1220.	317
Bronze Tomb of Pope Julius II., A.D. 1513, in S. Peter's.	435 B
Effigy of Pope Julius II., from the Bronze Tomb in S. Peter's.	436 A
Details of the great Bronze Doors of S. Peter's.	436 B
Tomb of Cardinal Gonsalvus in S. Maria Maggiore, with Mosaic by the Cosmati family, A.D. 1320.	437 A
Church of the Priorato. Tomb, c. 1500.	316
The Navicella on the Caelian. The marble Model of a Boat found in the Tiber.	274
Reliquary in the Chapel of the Palazzo Maximo, c. A.D. 1500.	416 B
Reliquaries in the Chapel of the Palazzo Maximo, c. A.D. 1400.	417 A
Reliquary in the Chapel of the Palazzo Maximo, c. A.D. 1400.	417 B
Reliquary in the Chapel of the Palazzo Maximo, c. A.D. 1500.	418 A
Reliquary in the Chapel of the Palazzo Maximo, c. A.D. 1500.	418 B
Reliquary in the Chapel of the Palazzo Maximo, c. A.D. 1400.	419 A
Reliquary in the Chapel of the Palazzo Maximo, c. A.D. 1400.	419 B
Reliquary in the Chapel of the Palazzo Maximo, c. A.D. 1500.	420 A
Reliquary in the Chapel of the Palazzo Maximo, c. A.D. 1500.	420 B
Reliquary in the Chapel of the Palazzo Maximo, c. A.D. 1550.	421 A
Processional Cross in the Sacristy of S. Peter's, A.D. 1300.	431 B
Processional Cross in the Sacristy of S. Peter's, c. A.D. 1250.	432 A
Sculpture of a Procession in the Cloister of the Lateran, c. A.D. 1300.	432 B

MOSAIC PICTURES,  
IN CHRONOLOGICAL ORDER.

- Church of S. Pudentiana. Mosaic Picture in the Apse, A.D. 390, (representing the Court of Heaven; Christ seated on a Throne, richly attired; the Apostles, attired in surplice and stole (?), seated each in front of his Gate, with the Martyrs, Pudentiana and Prassede, standing behind them; Buildings of Ancient Rome, a Jewelled Cross, and Emblems of the Evangelists in the background), *photographed from the original.* 280
- Mosaic Pictures on the Arch of Triumph and Throne, S. Maria Maggiore, A.D. 440, *from an Engraving.* 460
- Mosaic Picture on the Arch of Triumph in S. Maria Maggiore, c. A.D. 440, *from an Engraving.* 426 B
- Mosaic Pictures in S. Maria Maggiore, A.D. 440, *from an Engraving.* 445 A
- Mosaic Pictures in S. Maria Maggiore, A.D. 440, *from an Engraving.* 445 B
- Mosaic Pictures in S. Maria Maggiore, A.D. 440, *from an Engraving.* 446 A
- Mosaic Pictures in S. Agnes, &c., A.D. 623, *from an Engraving.* 424 A
- Mosaic Picture in the Oratory of S. Venantius at the Lateran, A.D. 642, *from an Engraving.* 448 B
- Mosaic Picture in S. Stefano Rotondo, A.D. 645, *from an Engraving.* 449 B
- Mosaic Picture from Old S. Peter's, now in the Sacristy of S. Maria in Cosmedin, A.D. 705, *from the original.* 638
- Mosaic Figure in S. Mark's, Florence, from Old S. Peter's, at Rome, A.D. 705, *from the original.* 515
- Mosaic Pictures on the Arches of Triumph in the Church of S. Prassede, A.D. 820, *from an Engraving.* 428 A
- Mosaic Pictures on the inner Arch of Triumph and on the Vault of the Apse of S. Prassede, A.D. 820, *from an Engraving.* 428 B
- Mosaic Pictures in the Apse of S. Maria Domnica, c. A.D. 824, *from an Engraving.* 429 A
- Mosaic Picture in the Apse of S. Maria Domnica, A.D. 824, *from an Engraving.* 425 A
- Mosaic Picture on the Arch of Triumph in the Church of S. Mark, A.D. 828, *from an Engraving.* 449 A
- Mosaic Pictures in the Apse of S. Cecilia in Trastevere—Pascal I., A.D. 820, *from an Engraving.* 446 B

- Mosaic Picture in the Apse of S. Francesca Romana, A.D. 858, *from an Engraving.* 447
- Mosaic Picture in the Apse of S. Mark, A.D. 828, *from an Engraving.* 448 A
- Mosaic Pictures over the Porch of S. Maria in Trastevere, c. A.D. 1139, *from an Engraving.* 429 B
- Mosaic Picture on the Vault of S. Maria in Trastevere, A.D. 1139, *from an Engraving.* 430 A
- Mosaic Picture in the Apse of S. Maria Maggiore, A.D. 1307, *from an Engraving.* 426 A
- Mosaic Picture in the Tribune of S. Maria Maggiore, c. A.D. 1307, *from an Engraving.* 427 A
- Mosaic Picture in the Tribune of S. Maria Maggiore, on the Vault, A.D. 1307, *from an Engraving.* 427 B
- Entrance to the Monastery of the Redemptorists on the Caelian, with Mosaic, A.D. 1250, *from the original.* 282
- Mosaic Picture of Christ liberating a Black and White Slave, (with the Name of the Artist, Jacobus Cosmati, over the door of the Monastery of the Redemptorists, on the Caelian), c. A.D. 1260, *from the original.* 340
- Mosaic Pavement in S. Maria Maggiore, *from the original.* 444 A
- Mosaic Pavement, Opus Alexandrinum, *from the original.* 444 B
- Church of S. Maria in Cosmedin. Mosaic Pavement called Opus Alexandrinum, c. A.D. 1120, *from a Drawing.* 422 A
- Church of S. Maria in Cosmedin. Mosaic Pavement called Opus Alexandrinum, A.D. 1300 (?), *from a Drawing.* 422 B

## PAINTING.

- Painting of the Blessed Virgin, with SS. Pudentiana and Prassede, over the Altar in the Crypt of S. Prassede, c. A.D. 1100. 424 B
- Painting of S. Peter, S. Prassede, and S. Pudentiana, in the Crypt of S. Pudentiana, c. A.D. 800. 425 B
- Painting by Giotto in the Sacristy of S. Peter's, of a Bishop, Priest, and Deacon, with Vestments. 431 A
- Painting by Giotto of S. Peter and Christ on the Sea. 433 A
- Painting of the Blessed Virgin on a Throne, with Gothic Canopy, in the Sacristy of S. Peter's. 433 B
- Painting of the Crucifixion of S. Peter of the fourteenth century, in the Sacristy of S. Peter's. 434 A
- Ancient Dalmatic in the Sacristy of S. Peter's. 434 B
- Christ administering the Holy Communion, from the Ancient Dalmatic. 435 A
- Painting of Saints and Apostles in the Sacristy of S. Peter's. 450 B
- Paintings of Saints in the Sacristy of S. Peter's. 451 A
- Painting of a Sybil in the Sacristy of the Vatican of S. Peter's, *from an Engraving.* 423 B
- Details of the Bronze Doors of S. Peter's. Figures of the Artists, *from an Engraving.* 459 B
- Map of the Lakes of Albano and Nemi, with the site of Alba Longa, *from Canina.* 349
- Cliff of Lake Albano, *from Nature.* 485
- Cliff of Lake Albano, *from Nature.* 486
- Old Plan of Rome, by C. Bufalino, the scale corrected by Nolli, *photographed from a scarce Engraving.* 622
- Bird's-eye View of Rome, *from a scarce Engraving, c. A.D. 1600.* 625
- General View of Rome, shewing the Venetian Palace, &c., from the Monastery of Ara Coeli on the Capitol, *from Nature.* 581, 582

## ON THE ROAD TO ROME.

Pisa.	Baptistery, Cathedral, and Leaning Tower.	514
Pisa.	Doors of the Cathedral with Mosaic.	502
Pisa.	Details of Bronze Doors of the Cathedral.	501
Pisa.	Door of the Baptistery.	504
Pisa.	Chapel of the Spina.	503
Pisa.	Church of S. Paul.	518
Florence.	View of the City from S. Miniato.	505
Florence.	Front of the Church of S. Miniato.	506
Florence.	Window of the Church of S. Michael.	507
Florence.	S. Maria Novella.	516
Florence.	Cloister of the Monastery of S. Maria Novella.	508
Florence.	Cloister and Tower of S. Maria Novella.	509
Florence.	Detail of the Duomo.	510
Florence.	Loggia in the Piazza Publica, with Sculpture.	527
Florence.	Loggia at the corner of the Piazza Publica.	511
Florence.	Gothic Window.	519
Florence.	Tomb in the Church of S. Croce.	512
Florence.	Tower and Spire of Church: and Tower of the Museum.	513
Fiesole.	Etruscan Wall built of split stones.	517
Perugia.	Town Hall.	520
Perugia.	Medieval House, c. A.D. 1400.	522
Perugia.	Bell-cot, c. A.D. 1400.	523
Perugia.	Etruscan Gate built into the City Wall.	525
Arrezzo.	Tower of Church, c. A.D. 1400.	524
Cathedral at Arezzo.	Sculpture behind the Altar.	521
Cortona.	Etruscan Lamp in bronze in Museum, c. B.C. 40.	526
Cathedral of Ancona.	Exterior, with the Cupola, Porches, and Apse, <i>from the original</i> .	750

Cathedral of Ancona. Porch, <i>from the original.</i>	751
Church and Monastery over the Santissima Casa at Loretto, <i>from the original.</i>	755
Church of S. Vitale at Ravenna. Mosaic Picture, representing the Emperor Justinian with Maximianus, <i>from the original.</i>	752
Church of S. Vitale at Ravenna. Mosaic Picture, representing the Empress and Attendants, <i>from the original.</i>	753
Church of S. Vitale at Ravenna. Part of the Choir, shewing arches and capitals ornamented with Mosaics, <i>from the original.</i>	754

and good for you. I hope you will be  
able to make the necessary arrangements  
so that you can get the best  
possible time for your vacation.

Yours very truly and sincerely

John C. Stedman  
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Mr. Nichols, the author of the  
"American Naturalist,"  
has written me a very  
kind letter, and I have  
written him a reply.

- 103 -

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